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CONTENTS.

INDIAN JEWELLERY,

BY

COLONEL T. H. HENDLEY, C.I.E.

RAJPUTANA AND MALWA

Illustrated by

Two Page Plates in Colours

and

Ten Page Plates in Monochrome.

RAM SINGH DEL. MAYO SCHOOL OF ART LAHORE

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In this exhaustive work an endeavour has been made to cover the whole known field of early carpet manufacture. The text (by Colonel T. H. Hendley, C.I.E.) is decorated in a style worthy of the charming designs illustrated; each page being surrounded with a beautiful 16th century Persian border in eight colours and gold. His Highness the Maharaja of Jaipur, with his well-known liberality, readily consented to allow his collection of old Persian and other carpets to be photographed specially for this work. From these carpets full-size patterns of the details, in colour of originals, have been prepared by Jaipur artists, also large "keys" showing the planning of the details in forming the schemes of design. In all cases the designs are on a large scale suitable for technical work. The best carpets and rugs now in the Indian and Persian Sections of the Victoria and Albert Museum have been photographed, including the beautiful Ardabil carpet* (see press notice).

* This carpet measures 34 feet by 17 feet 6 inches, and contains about 380 hand-tied knots to the square inch, which gives over 32,500,000 knots to the whole carpet. One-fourth of the carpet has been photographically reduced to half scale of original, and has been printed in the colours of the original to form 10 double plates (30 by 20 inches), and may also be obtained flat for mounting on linen, about 8 feet 6 inches by 4 feet 4½ inches, for Museums, Schools, and other educational or industrial purposes. The price of this part, or separate set of plates 101-125, for framing, is £3 net.

NOTE ON PERSIAN CARPETS. [*Daily Telegraph.*]

In the Indian section of the South Kensington Museum is now exhibited one of the most splendid examples of the product of the Persian loom that have ever been seen in Europe. This is the famous Ardabil or Ardebyl carpet, so-called from a Persian town in the province of Aderbaïdjan, which from time immemorial has been an emporium of merchandise, en route between Tiflis to Ispahan. Ardabil, which from the salubrity of its climate and the abundance of water which it enjoys has been called "the abode of felicity," is full of mosques and the tombs of exceptionally pious or otherwise renowned Mussalmans, and the famous carpet now on view is said to have been obtained from a mosque at Ardabil. It was not without difficulty that this wonderful piece of weaving was secured for South Kensington. The price demanded for it (£2,500)[1] exceeded that which the authorities of the Museum thought themselves justified to offer; but through the liberality of a number of gentlemen deeply interested in Oriental arts and crafts the sum which the Museum was prepared to give has been supplemented to an adequate amount. The carpet thus obtained for the nation measures 34 feet in length and 17 feet 6 inches in breadth, and an idea of the extreme fineness of its texture may be formed from the fact that it contains about 380 hand-tied knots to the square inch, which gives over 32,500,000 knots to the whole carpet. The main design comprises a large central medallion in pale yellow, surrounded by cartouches of various colours, disposed on a dark blue ground diapered with floral tracery. Each of the corners is filled with a section of a large medallion surrounded by cartouches. The border is composed of long and circular panels alternating with lobed outlines on a brown ground covered with floral embellishments, while at the summit of the carpet is a panel bearing a devout inscription tending to the inference that the carpet was originally used as a veil or curtain for a porch, and that it was the work of the slave "of the Holy Place, Maksoud, of Kashan, in the year of Hegira 946," corresponding with our A.D. 1540. Now, Kashan, on the high road between Teheran and Ispahan, was founded by Zobeide, the favourite wife of the Caliph Haroun-al-Raschid. It has been destroyed once or twice by earthquakes, but is at present a flourishing town adorned by a palace for the Shah, many large and beautiful mosques, and a number of caravanserais and public baths. At Kashan numerous manufactories of carpets, shawls, brocades, and silk fabrics are still carried on; but in 1540, when Maksoud, the slave of "the Holy Place," executed this marvellous work, admirable alike for its fineness of texture, its beauty of colour and symmetry of design, Kashan, with the rest of Persia, was under the sway of the Sophi dynasty, and the town is alleged to have contained no fewer than a hundred and fifty thousand inhabitants.

It is only within recent years that any very accurate knowledge of Oriental carpets has been disseminated in this country. The ordinary buyer knows three classes, and only three, which he roughly distinguishes as Turkey, Indian, and Persian carpets. The expert is, of course, a good deal more exact in his classification; but even his knowledge is as yet vague and confused. Carpets, either of cotton, silk, or wool, have during many centuries been used in the Orient, from the South of India to European Turkey, for domestic use, for the prostration of the praying Muslim, and for occasions of State. The carpets employed by the ancients are thought to have been of the nature of tapestry, and to have been chiefly used as loose coverings for couches rather than for floors. True carpets appear to have been early employed in Persia, and those called Turkish were no doubt originally of Persian manufacture, and were gradually exported and at length imitated in Turkey. Kernanshaw in Persia has still a carpet manufacture producing rich, soft, and beautiful goods, the sale of which adds considerably to the wealth of the province; while true Persian carpets are also made at Meshed in the Turkoman country and in Khorassan, and are justly renowned for the exquisite beauty of the patterns and the durability of the colours, which are purely vegetable dyes, comprising, among others, a green which is very difficult to make; it is conjectured to be a subtle combination of saffron and indigo. There is likewise a famous carpet manufacture carried on at Feraboun, near Teheran. The finest of all Persian carpets were formerly made at Herat, and one produced in the Chahal Minar at Ispahan largely exceeded in size the dimensions of the wonderful fabric at South Kensington, inasmuch as its length was a hundred and forty feet and its width seventy feet. The majority of these exceptionally vast and gorgeous products of the loom were destined either for the adornment of Royal palaces or the glorification of the holy Kaaba, or some scarcely less venerated shrine. Sometimes the entire interior of a mosque, such as that at Meshed Ali, was hung with superb carpets; and the Mihrab or niche towards Mecca was always a favourite object for such ornamentation. Mats or rugs of a much less costly nature were spread on the floors. With respect to the ordinary Oriental carpets, they may be roughly divided into two classes, the floral and the geometrical; and the former is the design affected by the higher and Aryan races, the last being preferred by the lower and Turanian races.

The beautiful Persian carpet at South Kensington may, it is to be hoped, become a most valuable factor in technical art education in this country. Some humourist once said of a Turkish carpet that its pattern resembled nothing visible in the heavens above or in the earth beneath, or in the waters under the earth; and, to a slight extent, this hyperbolical disparagement is justifiable in the case of the Turkoman carpets for which Vambery saw the old woman tracing the pattern in sand. The girls employed in carpet-weaving would obviously prick or chalk down on the particular piece of textile fabric assigned to them so much of the pattern as they were expected to weave, and these hasty sketches might in many cases deviate from the original model. Scores of workers were often employed in as many cottages in making these detached portions, which, when sewn together, may have presented a slightly mixed appearance, the incongruity of which was at the same time happily modified by the predominant traditions of design and colour which had come down to the people from remote ages. The pattern of the Ardabil carpet seems to be one perfectly distinct and regular, and, even did it present some slight obscurities, the puzzle could be easily cleared up by a careful and minute analysis and dissection of the whole work by the aid of practical geometry and conventional botany. It is curious to learn that, at the very period when Maksoud of Kashan, the slave of the "Holy Place," was completing the Ardabil carpet the manufacture of these commodities was first introduced into England by one William Sheldon, under the direct patronage of Henry VIII. The manufacture, nevertheless, was for many years exclusively confined to its use as tapestry or arras for the decoration of walls. The apartments of the palaces of Queen Elizabeth were hung with the costliest products of the Flemish looms, but her Majesty had certainly no carpets on the floors of her presence chambers or her banqueting halls. The floors were simply laid with rushes. The Oriental custom has always been and still is to employ carpets as hangings for shrines and porches, as coverlets for couches, and as rugs lying loose on the floor; and this sensible system, which has been largely adopted among us since the extension of the trade in Oriental rugs, will, in all probability, be still further developed by the technical as well as by the æsthetic teaching of the splendid carpet at South Kensington.

[1] Bought for £2500, of which £750 was contributed by A. W. Franks, Esq., C.B., E. Steinkopff, Esq., William Morris, Esq., and J. E. Taylor, Esq.

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The Journal of Indian Art and Industry.

INDIAN JEWELLERY.

By COLONEL T. H. HENDLEY, C.I.E.

PART II.

RAJPUTANA AND MALWA OR CENTRAL INDIA.

THE provinces chosen for the second part of the series of papers on Indian Jewellery are specially interesting. In the first place, these two divisions of the Indian Empire are mainly composed of great Native States which represent most of the oldest, as well as a few of the newest, Indian princely houses in all of which, however, many conservative traditions still survive. In the second place, the great majority of the inhabitants are Hindus, whose caste customs and religious prejudices have tended to differentiate them from their Mohamedan neighbours, and to preserve, with the utmost tenacity, their ancient beliefs and practices. Thirdly, the inaccessibility and remoteness from the seat of empire of many parts of this large tract of country, have strongly confirmed local peculiarities, especially as regards dress and ornament, and, in such matters as fashion, have increased the power of resistance of the people to outside influences. It will be convenient to begin with Rajputana, the more conservative of the two provinces, and with a brief note on its geographical, political, and historical conditions, all of which bear upon the subject of jewellery.

Geographically Rajputana is so situated as to have been influenced, though at a distance, by most of the invasions of North India. Through the Punjab on the north it came into contact with the great ancient monarchies of Asia, and also, through Alexander the Great and his successors, with Greece and early European culture. Still later it was affected, and, doubtless, to a larger degree, by the Mohamedan conquerors who finally settled down in and dominated Hindustan or the region now roughly comprised in the United Provinces of Agra and Oudh. Europe again in Roman times, as well as at a later period, influenced it through Guzerat, and what is now known as the Bombay Coast. By this channel also the Portuguese, the Dutch, and the English, the Arabs, and somewhat remotely the Venetians, had access to the Province, and of all these heterogeneous elements some trace may be found in the case of jewellery—as in so many other matters. In the wilder and more hilly parts of the country, moreover, the aboriginal tribes, such as the Bhils, brought the dwellers in the plains into contact with the more barbarous traditions and springs of action of a remote past. In Part I. of this work reference has been made to the manner in which the Imperial capital and court at Delhi affected the fashion in jewellery or dress throughout India, but allusion was not made to a geographical peculiarity which was also of some weight. Away in the desert tracts of Marwar, Bikanir, Jaisalmer, and North Jaipur stand numerous large towns which owe their prosperity to the fact that many of the most powerful bankers and traders throughout the plains of India have therein their homes in which they bring up their families, and store their wealth.

The Marwáris, Seths, or bankers who do business in every mart in India, and who have trade or branch establishments beyond the seas in foreign places, even as far apart as Zanzibar, Hongkong, Seistán, and Kabul, employed agents, usually relatives, abroad, while they, as heads of the commercial houses, felt safer under the protection of the Rajput princes and nobles than they would have been when within reach of Mohamedan rulers who regarded wealthy persons as desirable victims who could be well squeezed in life, or as individuals to whose possessions they could succeed as legal heirs after their death. The representatives of these traders returned home from time to time in the past, as they do now, and brought with them new ideas and new fashions of every kind, as well as not a little of the wealth in gold ornaments or in coin of which they had despoiled their customers. Hence from all parts of India and the East were derived ideas which must have influenced even the most conservative and remote inhabitants of Rajputana. It is indeed surprising that, under conditions such as these, which have existed for many centuries, greater changes have not taken place. Enough has been written, however, to show that geographical position has been very important in relation to jewellery in Rajputana, but the political situation and history of the province have been quite as powerful. In a paper which I read before the Victoria Institute in London in 1905, I dwelt at some length upon these questions. I showed there, that although the chiefs were always struggling against each other, there were many causes which led to the long possession of power of the Rajput race, for indeed more than a thousand years, in one region, and to the strong conservatism which prevailed amongst the people. These causes were briefly, a climate and physical conditions which were best suited to the growth and maintenance in strength of both mind and body of a manly people which could not have been kept up, as the history of other inhabitants of India has shown, in the hot moist plains of the peninsula,

which had too short a cold season to be recuperative. The presence in Rajputana of excellent situations and materials for building forts and places of refuge, and above all numerous inaccessible hills or deserts into which a secure retreat could be made in case of severe pressure. The patriarchal and tribal system which permitted of much personal freedom, while adequate provision was made for co-operation and united action if threatened by a foreign power. A common religion, just and well understood laws of succession, benevolent treatment of the commonality, and competition for tenantry which the wide extent of land ensured. A patriarchal system of justice and a fairly wide toleration of the religion and customs of the people of other faiths than their own. And, lastly, occupation of a manly race in peace as well as in war, such as was afforded by the amount of game and the numerous preserves, without any great pressure from unrighteous forest laws, which could not act in any case very seriously when most people did not require flesh meat for use as food. As a whole, these conditions are political and they explain why on the one hand, the rulers were able to resist pressure from warlike invaders, who could change their political condition, and from that peaceful intrusion of friendly and commercial agents which are still more potent in regard to social matters ; and, on the other hand, why the ruled, in regard to their personal rights and property, suffered little interference. In the same paper I showed, however, that the subjects and retainers of the tribal heads followed their chief in many such matters, and in Part I. how, when those feudal lords more often than formerly went to the Imperial court they themselves were influenced, in social matters, though perhaps slowly and by imperceptible degrees, by the fashions which prevailed there.

A very great factor in change of fashion was the periodical occurrence of famine, which led to all the poorer inhabitants being compelled from time to time to part with their savings, which they had preserved in the form of ornaments. These ornaments were sold or pledged to the banker or to the noble who owned the land, and if made of gold or silver, were broken down and melted up, This practice led to slight changes of fashion in the form of ornaments, though not often, because the jewellers and silversmiths were slow to adopt new designs, though in Rajputana, where famine or scarcity were more frequent incidents than elsewhere, such causes of variation were more common than in the rest of India. On the other hand, religion and other conservative influences have led to greater fixity in the forms of those ornaments which were made in base metal for the use of the lowest and poorest classes. It thus follows that many of the illustrations, and those of the most archaic but perhaps most artistic types, in Parts II.and III. will be of such ornaments as are composed of base metal. Nevertheless, men and women of the highest rank wear the best and often the heaviest of them if they are made of gold and silver and are set with gems or are enriched with enamel. In the last part of the present series of papers it is proposed to consider the wide question of the more remote influences on the forms of Indian ornament, such as, for example, those that were derived from the great empires of Asia and Greece. At present we are more concerned with the nearer ones of the Mohamedan Court at Delhi, and with such as are of local origin or as have arisen from contact with the comparatively modern civilizations through the sea from the west.

Turning to the Province of Malwa, or the Central India Agency, we find the conditions somewhat differ from those of Rajputana. As the English name implies, it is literally central, lying between Rajputana and Hindustan or the United Provinces on the north, Bengal on the east, and the Central Provinces on the south, with Bombay on the west, in the two latter districts bringing in a new but most potent factor, viz. the Mahratta country. On the whole the land is much more open and much more accessible to neighbouring power and control than Rajputana, though here and there in the hill country about the Vindhya Mountains we have the Malwa Bhils who are as wild and uncivilised as their tribesmen in Rajputana. Malwa, the garden of India, has rarely, in historic times suffered from famine, which, from the previous remarks, it will be readily gathered is one reason why its jewellery is less subject to destruction than elsewere. Famines, however, were still a means of introducing strange designs because it has long been the custom for the Rajputana and Northern people who suffered so much from such trials to seek refuge with their cattle in Malwa, where they maintained themselves by parting with their savings in cash and ornaments. Moreover, the central position, and the comparative open nature of the country of Malwa have made the people a greater prey to rapine, robbery, and violence of every kind which have led to insecurity of property of all sorts. Readers of history, especially of the Mahrattas and of the struggles for empire from the time of Aurangzeb down to the political settlement which followed the wars at the end of the eighteenth and the beginning of the nineteenth century, will appreciate the truth of these remarks. Malwa was, moreover, the chief seat of the depredations of the dakaits or highway robbers, who raided from the north and systematically despoiled traders and bankers and all who were believed to possess wealth in even the most remote villages. None escaped, and ornaments, being most portable, were most sought for and almost every form of cruelty was practised to find out where they were hidden. If we read such graphic novels as "Pandurang Hari" by Hockley, or "The Confessions of a Thug" by Meadows Taylor, we shall find realistic, and by no means exaggerated, accounts of the horrors of those times. Even the sober histories refer to the plunder of jewels

and of valuables of all kinds, and to the gift by such men as Sivaji to successful soldiers of presents, with much ceremony, of bracelets, necklaces, chains of gold and silver, and clothes [Grant Duff's *History of the Mahrattas*]. In Rajputana we find even now in power the representatives of the oldest families in India, and most of them rule in or near the places which were conquered by their ancestors, many centuries ago. In Malwa, on the contrary, if chiefs of ancient lineage still remain, they have been shorn of much of their dignity and wealth, which has fallen into the hands of princes of modern houses, whose predecessors were successful generals who not only founded dominions on the ruins of the ancient families, but acquired much of the wealth which belonged to them in the shape of jewels and similar treasures. It may, perhaps, however, be correctly surmised that, not having any great family attachment to property of this kind, they have shown no special desire to keep ornaments in their old forms, but have altered and disposed of them to suit the whims of the moment or their own tribal or country styles. On the whole, I have been disappointed in not finding very ancient examples of art of any kind, even amongst the treasures of old Rajput families. It is suggested that the most rare objects are stored away in temples, but priests, like other people, have times of difficulty, and are ready to part with treasures on such occasions, hoping that their followers will replace them in days of prosperity. Thirty-three years ago I examined the jewellery of the rich Jain shrine of Rakabnáth in the Meywar Hills, but I do not recollect seeing anything there of unusual form or great rarity. The ornaments were of the standard types, and had been presented within the past few years by wealthy pilgrims who came from the Bombay Presidency. I think there is little doubt that it is almost the universal practice, except in the case of special objects of veneration, to part with old gifts when new ones are available. It is so in other countries, as, for example, in Damascus, where the great mosque is filled with prayer rugs which have been presented by devout worshippers. The newest specimens are spread out on the floor, where they remain for a time, and, having thus acquired some sanctity, are sold or presented to the pious. In fact, such is the practice, even in Rajputana, at the famous temple of Krishna at Nathdwará, where cloths, which have been placed in the shrine, are so disposed of. It may be, the same custom prevails with jewels, the value of which, in the eyes of the devotees of the god, would be much enhanced after the image has been adorned with them. Rousillet, in his famous work *Les Indes des Rajas*, observes that the English despoiled the Indian chiefs of many of their treasures of arms, ornaments, etc., but it was not so. The great wars and calamities of the period I have alluded to are mainly responsible for the loss and destruction of such treasures, but the customs also referred to account for much dispersion of all wealth, and in Moghul times the universal heirship of the crown which was inculcated and practised, was an additional cause of change.

Even of the vast state treasures of the Emperors in jewels we have little record. They were accustomed to have valuable stones marked with the names and titles of their owners, but how few such gems are traceable. In the first number of a new journal "The Throne," published on June 23rd of the present year, 1906, there is an account, with a coloured illustration, of a spinel ruby, the property of the Lady Carew, which somewhat incorrectly perhaps, is reckoned the most valuable object of its kind in existence, because of the inscriptions upon it, and, as is alleged in the paper, the belief that it "is the only important jewel of this class now surviving of which any accurate knowledge exists." The weight of this irregular pear-shaped stone is $133\frac{1}{2}$ carats. Its length is $1\frac{5}{8}$ inches and its greatest width $\frac{7}{8}$ inch. The inscriptions are as follow in clear Persian characters: 1. Akbar Shahi. 2. Shah Akbar Jahangir Shah, H. (Hijra year) 1021 (A.D. 1612). 3. Sahib Kiran Sani, 1039 (A.D. 1629). 4. Alamgir Shah, 1070 (A.D. 1659). Mention is made of the fact that similar stones have come to Europe, but their identity has been destroyed by the lapidaries who have cut away the inscriptions in order to reduce the jewels to a regular shape. Under these circumstances it seems desirable to describe similar treasures which are still in existence. The publisher of this journal will therefore greatly value accounts of any such gems as remain in the collections of Indian Princes and gentlemen, especially if illustrations of them are sent so that a record of them may be made. in future parts of the Jewellery series of papers. Several gems of the kind were displayed at Jaipur in 1883, and were described by me in the "Memorials" of the Exhibition. Others are at Ulwar and were alluded to in 1888 in my work on the "Art Treasures of Ulwar." At Ulwar the principal ornament of the kind is an armlet in which some large rubies are set, which from the inscriptions are ascertained to have belonged to Ahmad Khan Abdáli or Durrání, the Afghan conqueror of India, in 1748—1757, etc. The Maharaja of Rewah exhibited at Jaipur:—Two necklaces which were illustrated in Plate CXXIX., Vol. III., of the "Memorials of the Jeypore Exhibition," and described as follows: "1. Necklace of rubies and emeralds. Stones in the natural form, but polished. The largest ruby has cut upon it in beautiful characters three inscriptions as follow:—1. Akbar Shahi, 987 (A.D. 1580); 2. Sahib-i-Kiran Sani; 3. Shah Jahán Akbar. It therefore belonged to the famous emperors Akbar and Shah Jahán. This ruby is worth Rs. 12,000. Total cost Rs. 18,000." "3. Necklace of rubies, of which the largest is in an open setting of gold. It is worth Rs. 5,600, and is inscribed: 1. Shah Jahán Akbar; 2. Shah-i-Alam Akbar Padshah. Total value Rs. 18,000." I remarked, with reference to these treasures, and the

Rewah crowns, which are illustrated in Parts I. and II. of these articles, as follows:—"The Rewah crowns were made in the reign of the late chief of that state, but it will be noticed that the former history of some of the larger stones was known. Jewellery frequently changed hands in the last century, and, in all probability, many of the larger gems in these magnificent head ornaments belonged to the Moghul sovereigns of Delhi. Some of the rubies in the Rewah collection we know, from the inscriptions engraved upon them, were formerly in the possession of the great emperors of that house. Most of the regalia of the Moghuls fell into the hands of Nadir Shah, the Persian conqueror, and what escaped him went either to the Rohilla—Abdáli (Ahmad Khan Durrání) or to the Mahrattas. At Ulwar there is a large ruby worn in a *bázuband*, or armlet, which bears Abdáli's name; but wherever the gems may have been, provided they did not get into Europe, where they probably would have been cut or recut, they were almost sure to find their way back to Delhi, the great central jewel mart of India."

Ghulam Kadir, one of the dastardly oppressors of the Emperor Shah Alam, seized Delhi and the person of that sovereign, about A.D. 1771, and demanded his treasures from him. Captain Harcourt states that "on Shah Alam's bitterly declaring his state of utter destitution he savagely swore he would put his eyes out if the hidden hoards were not produced, and leaping from his seat, he hurled the emperor to the ground, planted his knee upon his chest, and struck out one of his victim's eyes, ordering the other eye to be put out also." This atrocious incident shows how little store was left hardly more than a century and a quarter ago, and all contemporary records bear on the truth of these statements. There may however be buried away in many obscure homes small articles which have escaped destruction; some even may be buried in the soil, the owners or persons into whose hands the gems came, lawfully or otherwise, having perished or forgotten where they placed them.

Jewellery of one district is commonly taken to another by brides, and this is particularly the case in Rajputana amongst Rajputs who are obliged to marry into a clan other than their own, as, for example, when a Kachhwaha Rajput of Jaipur takes a wife, as he frequently does, from a Rahtor house in Marwar, or from a Sisodia family in Meywar. I referred to this peculiarity in my work on the "Rulers of India and the Chiefs of Rajputana" in which I quoted from the census tables as follows: "Chohan girls have been chiefly given in marriage from Sirohi, Bundi, Ulwar, Tonk and Kotah to Karauli, Jeypore, Jaisalmer, Jhalawar, and Dholpur; Sisodia girls of Meywar, Tonk, Shahpura and Ulwar to Kotah, Bundi, Dholpur, Jaisalmer, and Marwar; Jadu girls of Kerauli, Jaisalmer, Jhalawar, and Jeypore to Marwar, Bikanir, Meywar, and Ulwar; Rathor girls from Bikanir, Marwar, and Kishangarh to lads in Meywar, Sirohi, Jaisalmer, and Jeypore; the Jhala girls of Jhalawar, Bikanir, and Meywar go to Marwar, Dungarpur, Kotah, and Bundi; lastly the Kachhwaha girls of Jeypore and Ulwar find husbands (mostly of the Rathor tribe) in Kotah, Kishangarh, Marwar, Bundi, and Kotah."

Here then is a constant interchange which has been going on from time immemorial. It is, moreover, not confined to Rajputana but extends to all places in which Rajputs dwell, especially to Malwa, parts of Gujerat, the United Provinces of Agra and Oudh, and even to Bengal. Similar interchange of brides occurs in other Hindu castes, as for example amongst the Kayasths or writers, and the Baniyas or traders, specially towards the United Provinces and Bombay. The Jats of Bharatpur and Dholpur keep up a similar connection with their tribesmen in the Punjab and the Musalmans of Tonk and elsewhere maintain family relations with Mohamedans in distant parts, so that, amongst the higher and more wealthy classes especially, there is constant flux and with it the introduction of fresh ideas and new customs in dress, jewellery, etc.,

From very early times mention is made of the wealth of jewels in these provinces and travellers were struck with the superfluity of ornaments which were worn by the women, though they did not, as the following note will show, always rightly appreciate their reasons for wearing them. Master Willington observed that the "women of the Rajputs were brought up from their childhood with shackles, some of silver, some of gold, and some of iron on their legs, and rings in their ears, all of which increased with themselves, being made bigger as they grew." It is quite true that the ornaments of some females do look like shackles, thus, for example, in Marwar the woman often wears many bands of gold, which cover the arms and legs, or, on the upper limbs, bracelets and armlets of ivory covered with plates of gold set in grooves in that substance. Many females of all classes wear gauntlets or series of rings of lac on their forearms. Bhil women cover their legs with bangles of brass which are fastened on by the blacksmith, and which serve it is said, to protect them against the bites of snakes as they move through the long grass. A great queen wears many pounds weight of gold on her lower extremities so that on state occasions she has to be supported when she walks, and in Rajputana, it has been said that women are given foot bells, chains, and tinkling anklets, not only to frighten snakes away when they move outside at night, but in order that their husbands may know where they are when they cannot be seen.

The ornaments selected for illustration are such as are worn by nobles and their families; by the rich baniyas or traders and their wives; by the peasantry and working classes; and by everyone for religious or

superstitious reasons. A considerable number of ornaments in base metal will be included for the reasons given in Part I. and in the early portion of this paper, and especially those that are common to the neighbouring districts of the Punjab and the United Provinces of Agra and Oudh.

Ornaments worn by Nobles.—When a chief succeeds to the honours of his house, and his claim is acknowledged by the Paramount Power, it is customary at the ceremony of investiture for a high political officer, usually in Rajputana and Malwa the Agent to the Governor General, to give him, on behalf of the Supreme Government, a khil'at (Arabic) which is primarily a dress or robe of honour, in pieces or made up, but which generally includes or may be indeed confined to arms, jewels, or other valuables. The jewels comprise a necklace, a plume or ornament for the pagri or turban, and bracelets. Similar khil'ats are given by chiefs to nobles or others who owe them fealty or whom they desire to honour. Sometimes bracelets or anklets alone are given. Until a few years ago it was customary at formal durbars for the principal Indian Maharajas to offer such gifts to the Agent to the Governor General, the Resident and the other British officers in public. In the days of the East India Company these presents were accepted and sent to the Treasury and return gifts made at government expense. This wasteful though ancient Oriental procedure was abolished, but for some time and even now, at less frequent intervals, on special occasions in some courts it is continued in a modified form.

At Udaipur, the capital of Meywar, at the Durbar which was held in 1871 to invest the ruling Maharana or Chief with the insignia of the G.C.S.I., after that ceremony had been completed such gifts were presented first to Colonel Brooke, the Agent to the Governor General; then to the Resident; and in succession to every officer present. The articles, which included pieces of brocade for the dress of honour, ornaments to be worn with it, Indian weapons, and even bags of cash, were brought in on trays of painted and lacquered wood, which were placed on the ground before the person to be honoured. In the distance an elephant and horses were paraded. The recipient having acknowledged the compliment, for it was nothing more, except indeed an interesting survival of ancient customs, the animals were taken away and the trays, numbering twenty or thirty, were removed. The same ceremony was repeated for the Resident, but there were fewer animals and a less number of trays, and each officer in due course, but separately, was similarly honoured, the value of the gift being in proportion to his rank, so that the youngest subaltern's share amounted to a dress of scanty proportions and a simple necklace. In classic times, amongst the Rajputs shields took the place of trays, and thus, following the ancient custom, the Ajmere municipality in 1887 tendered their address of congratulation to the late Queen, on the occasion of her Jubilee, on a shield with beautiful gold bosses which were made at Jaipur. The state ornaments of a Hindu prince are usually as follows:—A plume and a sarpesh or turban ornament, the former part springing out of the latter; necklaces of gems or gold studded with gems and perhaps enriched with enamel; armlets, bracelets, anklets of gold, plain or adorned with precious stones and enamel; finger rings; and arms, the sheaths, scabbards, and handles of which are lavishly encrusted with scales of diamonds and other gems, or are enriched with beautiful designs in enamel or gold damascening, and perhaps a shield is carried which is of priceless value. When the Maharana of Udaipur went to Bombay on the occasion of the visit of our present King-Emperor, as he is styled in India, he carried a shield of transparent buffalo hide, with jewelled bosses of great value, which attracted much notice.

At Udaipur plumes for the pagri, of fine spun glass, have been used. Many nobles have them made of strong gold thread, which glitters in the sun as much as their gems. Some princes wear strings of gems in grooves of their head-dress, or twists of pearls. A former Maharana once allowed me to examine some beautiful and very large emeralds which he was wearing round his neck. They were strung on a simple thread of wire, and some of them were deeply cut. If they had been free from large flaws (to be flawless in large stones is almost unknown) they would have been of priceless value. The Maharaj Rana of Dholpur's famous necklace of chains of huge pearls was well known. As a rule, however, as so many portraits of princes from the time of Akbar in the illustrations in my work on the Rajput Princes prove, a chief wore a single, or more often a double, string of pearls united at intervals by a ruby or emerald; a pendant set with gems hangs at the lowest point on the chest.

The present Maharaja of Jaipur (an excellent judge of gems, as most Indian princes are) shewed me some splendid pearls as large as good-sized marbles, which could be worn either as parts of a single or double thread. These beautiful gems were pierced at right angles to enable this to be done. When used as a single thread two of the openings were filled up temporarily with small seed pearls. A late chief in Rajputana cleverly combined European with Indian ornaments by attaching the badge of the Order of the Indian Empire, of which he was a member, as a pendant to the necklace he usually wore. At the present day such combinations are not rare, and stones, especially diamonds, cut in European style, are becoming fashionable.

The weight of ornaments used at a great Durbar is not infrequently an inconvenience, as is their splendour on a hot day. I was once escorting Maharaja Jaswant Singh (whose portrait is included in the illustrations) down the side of his wonderful rock-fort, to the British Residency, when, remarking upon the

brilliant reflection of his magnificent diamonds, which in the bright sunshine seemed to dazzle all beholders, he said, " It not only dazzles them, but it makes it almost impossible for me to wear the jewels."

In addition to ornaments, the chief and his nobles wear coats of brocade or kam-khwab, (*p.*,) which are sometimes studded with jewels, so that it is not surprising that a sovereign Raja has been styled the gem of the crown, or the sun of an assembly whose beams radiate in all directions. The bracelets and anklets which are worn by men are usually massive. The former, in ancient times, were often peculiarly marks of kingly position. The anklet of gold worn on one or both feet is a proof of nobility as well as of being entitled to a certain position at a Durbar and to certain honours when there. Such a man who receives reverence, ta'zím (*a.*) is a ta'zími, at the Jaipur and other courts. It will be seen how many words of this kind are Arabic, pointing to the origin of many such customs in modern India.

It is related by Tod, the author of the "Annals of Rajasthan" [Rajputana], that, when Akbar besieged Chitor, no fewer than 70¼ máns weight (170 pounds) of gold bangles or anklets were found on the slain, all the men who wore them having been of noble blood or knights. The appalling slaughter is commemorated by the fact that the number 70¼ is accursed, which is daily brought to mind even now, because Rajputana bankers always write these figures on their hundis, or bills of exchange, thereby bringing the curse of the sack of Chitor on anyone who misuses or forges them. Crowns are not in ordinary use, though the Sanskrit words *matak*, *mukat* or *makut* point to their use. In the Emperor Akbar's copy of the *Razmnamah* (the Persian version of the great Indian epic poems, the *Mahabharata* and *Ramayana*), the Hindu heroes are all depicted as crowned, though, I am inclined to think, the court painters had in their minds the magnificent diadem of the emperor, which his son Jahangir describes in his Memoirs, as I have quoted in Part I. of these papers.

Idols are, however, ornamented with crowns, and the Hindu bridegroom, the king for a day, wears a tinsel crown or chaplet, *mor* or *múr*, like that worn by the god Krishna. The late Maharaja of Rewah had made for him three head-dresses, of which two are certainly superb crowns. Two were illustrated and described in Part I. It will be remembered that the first—a *mukat* or crown—was a high cap with an enamelled dome. It was ornamented with diamonds and pearls, and in front was a forehead ornament, and behind a network of pearls. There was an aigrette of silver and gold threads. The pagri differed from an ordinary one in being made up in a permanent form.

The second crown, or *Rajpat*, has a foundation of cloth. In front is a handsome *krit*, or front ornament, of leaflets of diamonds with emerald pendants, and a central large, but inferior, ruby, the appearance of which is, however, somewhat improved by a backing of red foil. Below the *krit* is a plaque in which is set a beautiful sapphire, worth Rs.20,000. This gem is cut in the form of the Hindu god Chaturbhúj, the four-armed Vishnu. On either side are sprays of small diamonds, and there are also seven crescents of diamonds surrounded by circles. From the rim, which is composed of large diamonds and pearls backed by foil, are suspended large oval pearls. The plume is made of blue threads. The value is Rs.91,319.

As the sapphire is held by Hindus to bring misfortune, the subjects of the Maharaja of Rewah looked upon his selection of such a large specimen for a state head-dress as being most inauspicious.

On the question of good or bad fortune attached to stones much has been written, and to Indian ideas on the subject further reference will be made in the article upon Bengal jewellery.

In looking over the series of portraits of the heads of the great Rajput families in my book on the rulers of the province during the past three hundred years, most of which are reproductions of contemporary miniatures, some interesting conclusions as to the jewellery worn at different periods by men of high rank living in different districts can be drawn. Before briefly describing them I note that nearly all the Moghul emperors are represented in the same work as wearing necklaces of large pearls with a circular or oval pendant, in the centre of which is a large ruby or emerald. Akbar, Jahangir and Mohamed Shah wear earrings, the second of a single immense pearl in each ring the others two large ones separated by a smaller ruby. Akbar in a famous, and as I believe unique portrait, in which he is represented as wearing Hindu sectarian marks, has two rows of pearls and emeralds, a sarpesh of large emerald plaques, an emerald ring, and a rosary of pearls. Shah Alam II also carries a pearl rosary and others hold in their hands an ornament like a plume which appears to be made of jade and set with gems.

Jahangir and Shah Jahan have pearl bracelets and many of the emperors have strings of pearls stretched in different directions across their pagris. Nearly all have the turban enriched by a beautiful plume of feathers. In some instances the folds of the head dress are kept in place by a broad jewelled gold band. Mohamed Shah's necklace is composed entirely of emeralds. The later sovereigns had the sarpesh and plume or jijah in one ornament and seemed to prefer to use several necklaces instead of one. Many of them wore a *bazuband* or armlet of large stones.

Taking the other families in alphabetical order of houses, I find the Bundi family from Surjan in 1553 to the

present time very lavish in the use of jewellery. In most of the portraits a *málá*, or garland of roses or other flowers, is also worn. Many strings of pearls, bracelets of pearls and diamonds, magnificently jewelled *bázubands* or armlets, shoulder belts enriched with clasps set with gems, and an elaborate sarpesh with emerald drops, in the case of later chiefs, characterize these pictures. Umaid Singh, who for a long time was a devotee, wears only amulets suspended from *tulsi* or other sacred beads. The present head of the house has epaulets, from which strings of gems with emerald drops hang down over the shoulder. Nearly all wear the pearl and ruby earring. In some portraits by native artists it is customary to represent these gems by the halves of small seed pearls or rubies, which are gummed to the paper. I was introduced, while escorting another chief, at the Imperial Assemblage of 1877, to Maharaja Ram Singh of this house, who had reigned since 1821. I was particularly struck by a huge flat hand of gold, covered with table diamonds, which he wore on the front of his turban. It is the cognizance of his house.

The Kotah chiefs seem to be most attached to necklaces, of which nearly all wear several, composed of pearls, hanging low down on the chest. The present Maharaja wore four rows of pearls with a clasp stretched tightly round the neck, when his portrait was painted. The Jhalawar family do not appear to be much addicted to ornaments. The famous founder, Zalim Singh, wore simple bracelets and a finger ring. The chiefs of Sirohi, a poor State, were equally simple in their tastes. Maharao Umaid Singh, who succeeded in 1865, and whom I visited in 1872, wore a single string of emeralds with a small circular plaque set with rubies.

The Jaisalmer Maharajas, who live on the borders of Sind, have, it appears, good taste in dress and ornaments. Their pagris are very picturesque. All wear earrings of the three great stones and long necklaces of pearls. Some, in addition, have a tight collar of chains of gold; and the present Maharaja, when a young boy, wore small double chains of pearls round the ear, such as I have also seen some nobles and rich bankers use.

The Karauli family of the same division of the Rajput race as Jaisalmer (the Indravans, or race of the moon) seem to prefer two or three rows of pearls worn collar fashion. Most of them have the sarpesh and plume, and in addition a tassel of strings of pearls hanging at the back of the turban. These are probably hereditary ornaments.

The Jaipur series of portraits is particularly good, and the ornaments were always of rich appearance and of much value. Several of the chiefs wear the plume of feathers; several have large tassels of pearls also hanging from the turban. The pearls and rubies in the single or double necklaces are very fine, and in the latter the gems are closely strung on long and cross threads. Some wear bracelets of pearls, and in one or two cases of gold. All use the earring of three gems.

The most remarkable portrait in the Ulwar family is that of Maharao Raja Sheodan Singh, who died in 1874. His neck was usually covered with one or more strings of large pearls, and many longer necklaces hung down his chest.

The striking head-dresses of the later Jodhpur chiefs are enriched by double rows of pearls and splendid side ornaments of emeralds and strings of pearls. Maharajas Takht Singh and Jaswant Singh, both of whom I knew well (1843, 1873, 1895), were really magnificent figures when in full dress. The portrait of the last named is given in the present number. The Bikanir family, descended from the Jodhpur Rahtor house, share the same fondness of the parent stock for rich ornaments. Many of them have worn a band of flat jewelled plaques round their turbans. The Kishangarh chiefs, also of the same lineage, have been fond of long pearl necklaces, but in most of their portraits a narrow collar of gold and diamonds, and a tassel of pearls or gold thread attached to the turban, are also shown.

The head-dress worn by the heads of the Udaipur house has, for a long period, seemed to add greatly to the dignified appearance of the reputed living representative of the elder son of Ráma. It is usually enriched by a broad jewelled transverse band, a magnificent sarpesh, a jewelled plume or jigah, or a crescent of pearls and diamonds. Some of the late chiefs have worn strings of gems with large drops, the whole arranged in collar fashion. For almost a hundred years past the chiefs are depicted wearing, over one or both shoulders, a long string of gold thread with beads which are probably sacred. The Maharana of Udaipur has a religious character as hereditary high priest of Eklingji, a form of Siva, and, according to Tod, is even publicly revered as an incarnation of the sun. In one early portrait, in the place of a plume in the turban, an ornament of peculiar shape, such as is found on the crown of the god Krishna, appears.

The heads of the small State of Dungarpur, which is believed to represent an elderly but superseded branch of the Udaipur family, appear to have adopted the plume of feathers as a turban ornament. The last chiefs have rings at the tops of the ears, which are connected with those at the bottom of that organ by pearl chains.

There is nothing remarkable about the ornaments of the Deoliá-Partabgarh and Banswara families. The late Maharaj-Rana of Dholpur, a Jhat prince, was famed for his magnificent pearl necklaces and rows of pearls worn

on the pagri and elsewhere. In the Bhartpur portraits all the chiefs, except the last two, wear a collar of gold chains enriched with jewelled plaques, and another collar of table diamonds and ruby clasps. The turban of simple form is ornamented with a jewelled sarpesh. Only the seventh, eighth, and ninth of the series of eleven chiefs wear earrings. The family belongs to the Jhat tribe, that of the great bulk of the sturdy Sikhs of the Punjab, in whom simplicity is almost a law. Nawabs of Tonk, the only ruling family of Mohamedans in Rajputana, display little or no jewellery. The heads of this house have usually been so strict as to be averse even to having had their portraits taken.

I regret that I am unable to give in detail any account of the ornaments worn in past times by the chiefs of Malwa. Such portraits as I have seen of recent heads of families in that province show they were all fond of jewellery, much of which was of magnificent character, such for example as the crowns of the Maharaja of Rewah.

The nobles in both provinces follow the lead of their sovereigns, but many of them possess very valuable ornaments, at least some of which have come down to them from their ancestors. In writing of jewellery it is proper perhaps to include articles of personal use which are highly valued,such as swords, daggers and spears, and even the ankus (ánkas, *s.*) or elephant goad, of which the handles, hilts, scabbards or sheaths are frequently enriched very sumptuously with gems, which are usually in the form of scales or thin lasques.

It is proposed to illustrate a few of these. The Maharaja of Rewah exhibited, for example, some splendid hookahs the bowls and pipe mouth-pieces of which are fine examples of the artistic value of surface ornament, and especially of the beautiful effect which is obtained, at a comparatively small cost, from thin sections of precious stones and enamel. Some nobles have historic or family treasures of this kind to which they attach perhaps far more value than to any of their personal ornaments.

If we turn to the ladies of the chiefs and nobles we shall discover that one and all find in ornaments of every description a solace and a joy. To wear ornaments is a mark of respect to their husbands as well as a duty to their families, and especially to all the women about them. It is said that a head queen in some great houses when fully dressed may wear as much as forty pounds weight of ornaments, and an equal amount of gold in the form of gold lace on her dress, so that in festal gatherings or assemblies she has to be almost carried to her seat by her attendants. This is not an over statement because many heavy jewelled gold bangles may be worn on each leg and even more bracelets and armlets on the upper limbs, besides an appalling number of necklaces, collars and even head ornaments. The skirts of a Hindu lady of rank in some parts of Rajputana contain many yards of material, and will easily stand upright without support. Each fold may be enriched with several broad bands of gold thread or trimming. Even men of rank wear such skirts. The proper court dress, that of the Moghul sovereigns, comprises a most voluminous skirt of thin material which, strange as it may appear to those who have not seen it or who see it for the first time, adds dignity to the wearer. It is probable that its use will soon completely disappear.

On the whole,describing female ornaments in the provinces, it seems wise not to define those which are worn by women of a particular class, but to leave it to be inferred that the more valuable, and perhaps more choice specimens, are used in the highest and richest families.

In the western parts of Rajputana, and especially in Marwar, from ancient times, it has been customary to wear broad ivory, or even bone, armlets and bracelets. Some of these, which I found in excavating on the supposed site of a very old town near the shore of the salt lake at Sambhur, on the Marwar-Jaipur border, were deeply grooved to contain bands of gold. Graduated series of such rings, separate or attached to each other, thus forming a cone six or more inches long, are worn on the forearms of women in the two provinces. They are of different colours, ornamented with different geometrical patterns and enriched with small gems, such as pearls, rubies, turquoises, etc. It is *de rigeur*, and the sign of a married woman whose husband is living, to wear one or two such bracelets. The poets write of the sad condition of a widow whose lac bracelets are broken. The poorer women, and occasionally even the richer ones, wear, under similar circumstances, bangris, or ring-like bracelets of dark green or other coloured glass. Baskets full of these ornaments are on sale in the smallest bazárs. All over the country the lac-worker is observed fashioning his ornaments and fitting them on the wrists of his customers. They are easily broken and must be at once replaced. He cuts through the lacquered rings, slightly warms, stretches them, and heats the severed ends, which then unite on the arms of the purchaser. Glass rings of the smallest possible size are squeezed on the wrists, often with the greatest difficulty and pain, coupled even with injury to the skin, because every woman likes to show that she has a small and elegant wrist. In the Sambhur excavations fragments of shell armlets were found, but ornaments in that material are more common now in Eastern Bengal. Plain, but heavy, gold anklets are sometimes worn, almost touching each other, from the ankle even nearly up to the knee. The Bhil woman wears such ornaments of solid brass, not only to the top of the leg but over the upper and lower arms. She, however, goes to the blacksmith to have a

new ring fitted on. One anklet is shaped like the letter W, and is obligatory. An illustration of it from a paper of mine, on the Bhils in Meywar or Udaipur, in the Journal of the Asiatic Society of Bengal of 1874, will be reproduced in the next part of the *Journal of Indian Art*.

The massive nature of many Indian gold or silver ornaments does indeed involve the services of a man who is to be regarded rather as a smith than a jeweller. Such indeed is the work of the country silversmith, who melts down rupees and casts them into the traditional patterns of anklets and bracelets, in which form the peasant stores up his savings on the persons of his female relations. It does not require much more skill to fashion the plaques of silver or gold, on which are embossed the figures of some local demi-god, which it is the fashion of most country people in the two provinces to wear as amulets suspended on a cord from the neck. There are many such local godlings, for example, in the Western States, as Tejaji at Kishangarh near Ajmere. The plaque is usually square at the bottom and triangular at the top. It is suspended by a hole at the apex. Upon it is represented in relief the rude figure of a man armed with a spear. In a popular legend he is supposed to have healed or protected a sufferer, hence his influence is still hoped for by those who revere or are afraid of him; for reverence and fear go hand in hand in the minds of the lower orders, and sometimes of their betters in India, as indeed is the case in some other countries.

The jeweller possesses a few moulds of brass or composite metal, on which he hammers out the desired design. In many old sites as at Sambhur, and other parts of India, and even in the most ancient mounds in Assyria or Babylonia, steatite moulds, in which such figures or other devices were cast or impressed, have been discovered. There are other moulds or blocks which form part of the stock-in-trade of the jeweller in India. A common one is a cube on which there are cups of different sizes for forming the hemispherical bosses which are found on many styles of ornament. Another is a plate with several different designs of cord or chain-like patterns which can also be made by hammering. Such moulds are sold at the religious and other fairs, or in the weekly or periodical markets of the country.

One great law dominates the supply of jewellery of women. Ornaments are parts of the *Stridhan*, the fortune or personal property of the wife. Comments are frequently made upon the enormous outlay attending Hindu marriages, and especially upon the burden which falls upon the father of the girl, and upon the waste which is too often involved by undue ostentation. Much of this is no doubt true; but, on the other hand, a very large proportion of the money is spent in the dowry of the daughter, and a great portion of this is expended on jewellery which remains her property, descends to her children, is a means of subsistence if misfortune attacks the family, and enhances the importance of the woman amongst her husband's relations. Under these circumstances, it follows that ornaments of value are heaped up, as it were, upon a bride. Added to these are the numerous additions to her collection which a good husband presents to his wife, which, it is well understood, may have to be parted with in family difficulty and need. The learned Abbé Dubois also states for South India, and the custom is universal, that the Hindu wife returns home when she is expecting to have a child, in order that its birth may take place under the paternal roof. When the wife returns to her husband's house, her mother gives her a present or two, usually an ornament of more or less value, according to her means or caste. Hence we have in this practice another opportunity of adding to the woman's possessions, and another and regular reason for calling in the jeweller. In a later article quotations will be given from the works of the Abbé Dubois and from other authorities to show that wearing jewellery to please a husband is one of the most important duties of a good wife.

A noble of the highest rank may find a wife whose caste, horoscope and other circumstances fit her for marriage with his heir, in a very poor family living in a remote village, which never can afford to come to the capital. The ornaments of such a bride will, therefore, probably be only such as the humble village artizan can make, and these will be, it is almost certain, of the most archaic type. Thus it is that old forms are preserved and new designs but slowly establish themselves.

Perhaps the most important incentive the Hindu woman has for adorning herself has been omitted; which is no doubt, a religious one. Every Hindu hears how the goddess Sita wore a profusion of brilliant and tasteful ornaments, with which her maidens had bedecked every part of her body.

The Ramayana of Tulsi Das, according to Mr. Griffith, "is more popular and more honoured by the people of the North-West Provinces than the Bible is by the corresponding classes in England." This quotation is taken from the title page of Mr. Growse's excellent translation of that work which contains many allusions to the charms of the gods and goddesses, amongst which the chief were the way in which their beauty was enhanced by jewels and splendid dresses and everything which could delight the senses. Tulsi Das's book, in whole or in part, is read in temples and in private houses, and is a guide which is scrupulously followed in many matters, including decoration of the person. The men also learn how Sita's husband Rama, the hero, was arrayed. We are told that

"his pure and lustrous yellow robe outshone the rising sun or lightning flash; and the little bells on his waistbelt made delicious tinkling; long were his arms and clasped with glittering bangles; his yellow janeo [religious thread worn across the shoulder] set him off to perfection; his signet ring would ravish all hearts [in another place we learn that it was marked with his name 'Rama'] lustrous were his many wedding adornments and the stars and collars on his broad breast; across his shoulders a yellow scarf with fringe of gems and pearls; with lotus eyes and bright pendants from his ears and a face the very storehouse of beauty; lovely brows and charming nose, and on his forehead a most bewitching spot, while on his head the auspicious marriage crown shone glorious with knotted pearls and gems" (Growse). In other places it is stated that "Rama's ears were adorned with pendulous gems, that he wore a necklace of elephant pearls [the kunjara-mani or gajamakta a pearl supposed to be found in the projections on the forehead of an elephant] and a tulsi [seeds of the sacred Occymum Sanctum] on his breast and Sita, whose dress was white, had golden bangles on her hands and feet. As a child Rama's soft rosy feet were circled with pretty bangles that made sweet music. Melodious too the pretty belt about his waist fashioned of gold and bossed with jewels; his broad chest gleamed with all the ornaments that befit a child's attire."

The wives of the Baniyas, or mercantile class, which includes the rich bankers, and the Jains of the less strict sections, wear sumptuous jewellery, and are perhaps even more conservative from caste and religious points of view, than are the families of the nobles. Sumptuary laws from time to time have restricted them but always perhaps with small effect. Now these laws no longer exist the women of this class, who in Rajputana often go to gardens for caste feasts, may be frequently seen on such occasions covered from head to foot with gold and jewelled ornaments, and sometimes with such as are enamelled.

Strings of amulet cases are worn by the children, and splendid necklaces by the women, as well as wide amulets and numerous heavy bracelets and anklets, many of which have little bells which tinkle as they move. The pahunchi for the wrist, the bazuband for the arm, and the massive kara for the ankles, are perhaps the favourites, but many wear large earrings which are supported by chain-like flat bands hanging across the head. Some wear several rings and a few the hathphúl which covers the back of the hand and is attached to rings on the fingers and to the lowest bracelet. This is sometimes a very beautiful jewelled ornament.

I have indeed known that a lady of the highest rank wore gold rings on the toes, although the editor of the Abbé Dubois' book states that Hindus do not wear gold on the feet because it is a sacred metal which would be defiled. Widows, almost invariably, do not wear jewellery.

Silver ornaments, which are worn by the less wealthy Hindus only, but more frequently by Mohamedan females of that class, follow the fashion in vogue with those who can afford gold, but as already stated amongst the working classes they are usually of such patterns as can be most cheaply made and which can dispose of the greatest weight of metal. Many of these therefore are of the oldest and most primitive type, which prevails still more commonly in ornaments made of base metals.

Men of all classes wear ornaments, but sometimes these are confined to a simple amulet, a bracelet, or a ring. Flat rings are occasionally put on the great toe as preservatives against or curatives of dysentery or similar disorders. Rich Hindus, especially bankers, are often satisfied with an earring of one or more fine pearls.

DESCRIPTION OF THE ILLUSTRATIONS IN PART II.

PLATE 13.—95. Portrait of H.H. Maharaja Ram Singh of Bundi. The jewelled turban or pagri band is the most remarkable ornament in this portrait, but the chief sometimes wore in front of his head dress a great hand of gold set with flat diamonds. He reigned 68 years and was a prominent figure at the Imperial Assemblage which was held at Delhi in 1877. 96. H.H. Maharaja Ram Singh of Jaipur, who succeeded in infancy, rarely wore much jewellery and was very simple in his tastes. He was well known as a wise ruler, and as a kindly and thoughtful man. 97. H.H. Maharaja Jaswant Singh of Jodhpur on state occasions sometimes wore numerous ornaments, though at other times he was averse to display of any kind. The strings of gems round the high turban, which for some generations has been worn by the Jodhpur family, give a handsome finish to the head dress. 98. H.H. Maharaja Sajan Singh of Udaipur or Meywar, like most of his family, wore little jewellery. His pagri is also of a form which for some time has been characteristic of his family.

The four portraits which appear in Plate 13 represent the heads of as many of the great Rajput houses, who immediately preceded the present rulers. A complete series of portraits of present and past chiefs of all the princely families in the Province will be found in my work entitled "The Rulers of India and Chiefs of Rajputana." They are of interest in connection with the present papers because the styles of ornament worn during the past three hundred years are fully represented.

Plate 14.—99 Necklace of seven octagonal and oval plaques of Jaipur enamel on gold, with leaf-shaped pieces and fish-shaped pendants of the same, and drops of pearls and emeralds, all of which are threaded on silk. 100*a*. A small locket in the shape of an immature mango or kairi. It opens to contain attar of roses or some other perfume dropped on cotton wool; or a small compass which points to Mecca, so that Mohamedans may use it as a guide to the proper direction to which to turn for prayer; it is then termed a kibla namah. Enamel on gold. 100*b*. An armlet of gold enamel on which are inscribed in Hindi letters the words "Sri Nathji", in the name of the revered lord, or idol which is supposed to be a special holy form of Krishna, the great incarnation of Vishnu, and which is at present at Nathdwara in Meywar or Udaipur in Rajputana. On the reverse side two foot-marks of the divinity are usually represented. 101. The handle of a crutch or staff. This is an old and rare example of enamel on iron. It belongs to the Maharaja of Jaipur, who has kindly lent it for exhibition in the Jaipur museum. 102. Three plaques of a bracelet from Partabgarh in Southern Rajputana. They are of green glass with quaint sporting pictures in gold, which are seen on the rich deep green ground. 103. A boss of old Jaipur enamel on gold from the front of a shield. 104. A strap of leather to which are fastened a number of plaques or buckles of Jaipur enamel on gold. It is part of the state harness of a horse. 105. Armlet of ivory with a band of gold plate in the groove in the centre. Marwari or Jodhpur women wear many such rings on the upper and even on the lower arm. The custom is very ancient. I found specimens twenty feet below the surface in excavating on the site of an old town near the Sambhar Salt Lake, which is on the Marwar-Jaipur border. 106 *a*, *b*, *c*. Sections of lac bracelets ornamented with small gems. All married women in Rajputana wear a few lac wristlets when their husbands are still living. Some of them are very handsome. They are fixed on the arm by the jeweller or the bracelet maker (manihar) when required, and are replaced when broken.

Plate 15.—107. Bracelet, of six square plaques of turquoises set in gold, united to each other by five chains of pearls, of which there are four in each row. The backs of the plaques are enriched with Delhi enamel which is inferior in colour to that of Jaipur. The stones are arranged in a geometrical pattern of a rhomboid in the square. [I.M. 327.] 108. Buckle of perforated white jade, in the form of a conventional flower, in the centre of which is a ruby. [I.M. 690.] 109. Brooch of Rutlám (near Indore) blue quasi-enamel, with hunting scenes in fine gold; the general form is rhomboidal. [I.M. 078.] 110. Thumb-ring of white jade inlaid with rubies and emeralds. It is used to draw the bow. [I.M. 524.] 111. Long drop earring of two plaques united by a hinge. Partabgarh green quasi-enamel with emerald drops. [I.M. 082.] 112 and 113. Flat amulets or pendants of white jade inlaid with rubies set in gold, and arranged as conventional flowers. The forms of these ornaments are, I think, peculiar to Upper Asia, including China, and are Turanian. They are said to be worn as charms against palpitation of the heart. [I.M. 684 and 685.] 114. Enamel bracelet (Kara) set with diamonds terminating with the heads of a sea monster (azdaha, *p.*). A beautiful ornament made at Jaipur and often worn by nobles in state dress. [I.M. 267.] 115. Oval belt buckle of white jade with leaf edgings inlaid with rubies in gold setting. $3\frac{1}{8}$ by $2\frac{3}{8}$. [I.M. 689]. 116. Elephant goad (ankus) richly enamelled at Jaipur and set with diamonds, of which those on the shaft are arranged in the form of scrolls. The hook and small spear at the top spring from the open mouth of an elephant. They are made of blue steel enriched with ornamentation in true Damascening (tah-i-nishan); the rich reds of the enamel are quite characteristic of Jaipur. [I.M. 693.]

Plate 16.—117. Ring (Arsi). A large heart-shaped ornament, perforated, enclosing a cavity on the cover of which hang a number of grelots (hawkbells) or shell-shaped (kauri) pendants. 19th century. [I.M. 1968]. 118. A silver pendant. Pear-shaped, perforated with a floral design with grelots attached. [I.M. 898.] 119. Bracelet of two chains of thick scroll wire, united by a clasp with screws. [I.M. 897.] 120. Bracelet with projecting knobs or studs united by an ornamental ring in their centres. It opens at a hinge, and is fastened by means of a silk cord passed through rings or eyes on the opposite side; Malwa. [I.M. 478.] 121. Bracelet (opening as No. 128) of several rows of chased leaf-like projections springing from three narrow rings of a cube pattern; Ajmere. [I.M. 1910.] 122. Flexible bracelet composed of many small cube-like beads closely united together in the form of a cylinder. It is fastened by means of an ornamental screw. [I.M. 477.] 123. Bracelet, which opens like No. 120, and has numerous projecting globular knobs. They are free and not united as in No. 120; Indore. [I.M. 1884.] 124. An ornament for the back of the hand (Háthphúl). The rich spherical plate in the centre is attached to chains of clove-shaped drops and by links of beautiful form, to two rings for the first and fourth fingers, and to a bracelet for the wrist.

Plate 17.—125. A magnificent torque or neck ornament, on the top of which is a great projection in which a large gem may be set (hansli). The collar opens at hinges which are fastened by screws or silk cord. The body is chased with deep lines. Worn chiefly by rich bankers' wives in Marwar. 126. Necklace of twists of small glass beads strung on threads with balls and amulet cases at the bottom, which are strung by rings on the same cords, here united, which continue from the twists. Two of the balls are ornamented with a raised pattern, and

from them, and from the three amulet cases, hang little drops. [I.M. 1982.] 127. Rich ruddy gold bracelet of similar shape to No. 121, but the pattern is less elaborate; Ajmere. [I.M. 888.] 128. Ring of three rows of gold studs, hollowed out; Tonk in Rajputana. [I.M. 1978.] 129. Gold ring. Two broad rings, with pattern in relief, are united by openwork grape-like clusters; Ajmere. [I.M. 895.] 130. Toe ring (Arsi). There is a large perforated ornamental plaque in front, in which a glass mirror is set. [I.M. 3487.] 131. Ring similar to No. 130 but the ornaments are small balls, and a cone occupies the centre instead of a mirror. [I.M. 892.] 132. Anklet or bracelet of kauri-shaped ornaments strung on thread. Base metal as worn by the lower classes. [I.M. 134.] 133. Portion of a necklace of twelve oblong gold or silver plaques and two pendants united by chains of graceful links. The plaques are enriched with raised patterns in granulated or cord-like wire; length 2ft. 7in. Bombay and South Rajputana. 19th century. [I.M. 902.]

PLATE 18. 134. Heart-shaped thumb-ring with central mirror. [I.M. 1979.] 135. Square pendant or amulet case, with embossed pattern in high relief; Ajmere. [I.M. 899.] 136. Part of an ornament for the head. It stretches across the skull and helps to support the earrings. From the lower end hang two or three hemispherical drops to which are attached grapes or balls; these serve here as ear-drops. The grapes and links which form the band are broken by conventional peacocks. [I M. 313.] 137. Neck ornament. It is arranged in rows of grape drops and thin chevron-shaped plaques of embossed metal all strung on a cord; Nagore in Northern Marwar. [I.M. 142.] 138. Necklace of roughly cut pieces of white metal united by rings. [I.M. 135.] 139. Anklet or bracelet of carved metal; Malwa. [I.M. 127.] 140. Armlet of carved and incised oval beads which are strung on thread by means of rings. The patterns are very bold. On one of them there are animals which appear to be rams, on the rest the designs are floral in geometrical borders; Marwar and Malwa. [I.M. 1248.] 141. An armlet or bazuband of three pieces; gold with pearls, rubies, emeralds, and diamonds set in a rich pattern of gold filigree; Benares. [I.M. 256.] 141A. Gold anklet of zig-zag pattern of double pieces of thick gold wire, with an octagonal boss; Southern Rajputana, and Gujarat. [I.M. 463.]

PLATE 19—142. Bracelet of five rows of carved beads strung on silk; Ajmere. [I.M. 887.] 143. Bracelet of thick links each of which terminates in a nail-headed top and is screwed into its neighbours. At the two ends there are very rudely carved heads of monsters. Called Toda by the Mahrattas, and Sankla by the Gujaratis. Worn by women. Given by Sir G. Birdwood. [I.M. 17.] 144. Bracelet of thick smooth wire twist with ends of the knob form. Common in the *kara* of archaic type. Given by Sir G. Birdwood; called Kaden by the Mahrattas. [I.M. 18.] 145. Oblong pendant of gold In the centre is a rich band; above are bold octagonal beads and spherical ornaments, and below are grape-like drops; it is set with turquoises and carbuncles; Ajmere. [I.M. 890.] 146. A similar but more elaborate pendant than No. 145. There are more richly carved rows of ornament; Ajmere. [I.M. 902.] Pendants such as 145 and 146 are usually suspended from the neck by means of cords composed of many threads of pearls, turquoises, or glass beads. 147. A heavy anklet or bracelet with spherical knobs outside and a thick band of perforated clusters of small globules; Ajmere. [I.M. 504.] 148. A massive anklet of gold carved into diamond patterns [I.M. 516.]

PLATE 20.—149. Bracelet or Sankal of bent plain flattened links firmly twisted into each other; Malwa. [I.M. 474.] 150. Bracelet or anklet of gold with leaf-like outer band and clove drops hanging from a wire inside. [I.M.446.] 151. Flat amulet with embossed figure of a demi-god, or local hero; commonly worn as a charm by men in Rajputana and Malwa villages. Made by rural silversmiths by hammering on a die. [I.M. 904.] 152. Bracelet with projecting knobs, in the centre of which are circular plates attached to each other; Indore. [I.M. 1885.] 153. Anklet, carved in bold projecting geometrical patterns; Ajmere. [I.M. 886.] 154. Bracelet with projecting carved boss, chased with flowers. The ornament is formed of plaited cords of three wires; Indore. [I.M. 1929.] 155. Anklet (paizeb) of die-shaped beads and chain ornaments linked together, and from which are pendent many drops, simple and compound, of clove-pattern. [I.M. 885.] 156. A less elaborate anklet (paizeb) than No. 155, and of different pattern. [I.M. 896.]

PLATE 21.—ANKLETS—157. Deeply cut anklet of geometrical design, with large screw; Malwa. [I.M. 516.] 158. Similar to No. 157 but with two ends of conventional mouths of monsters which are, I believe incorrectly, sometimes thought to be tigers; Malwa. [I.M. 503.] 159. Gold anklet; the outer band is carved into a scroll; inside it is cut into beads; Central India. [I.M. 119.] 160. Anklet almost entirely formed of clusters like cloves (paizeb). [I.M. 447.] 161. Anklet of flat links with clove heads (Laung-ke-Sánth); Rajputana. Cast in one mould. [I.M. 128.]

PLATE 22.—162, 163, 164, and 165. Different beautiful and elaborate forms of the *paizeb* anklet. These are perhaps the most common and most artistic of all the foot ornaments which are worn in the two provinces. [I.M. 448, 896, 449, and 450.] 166. A very wide ornament for the forearm or leg, cut into bands of gold beads or clusters. Such designs as these are found even on buildings. [I.M. 444.]

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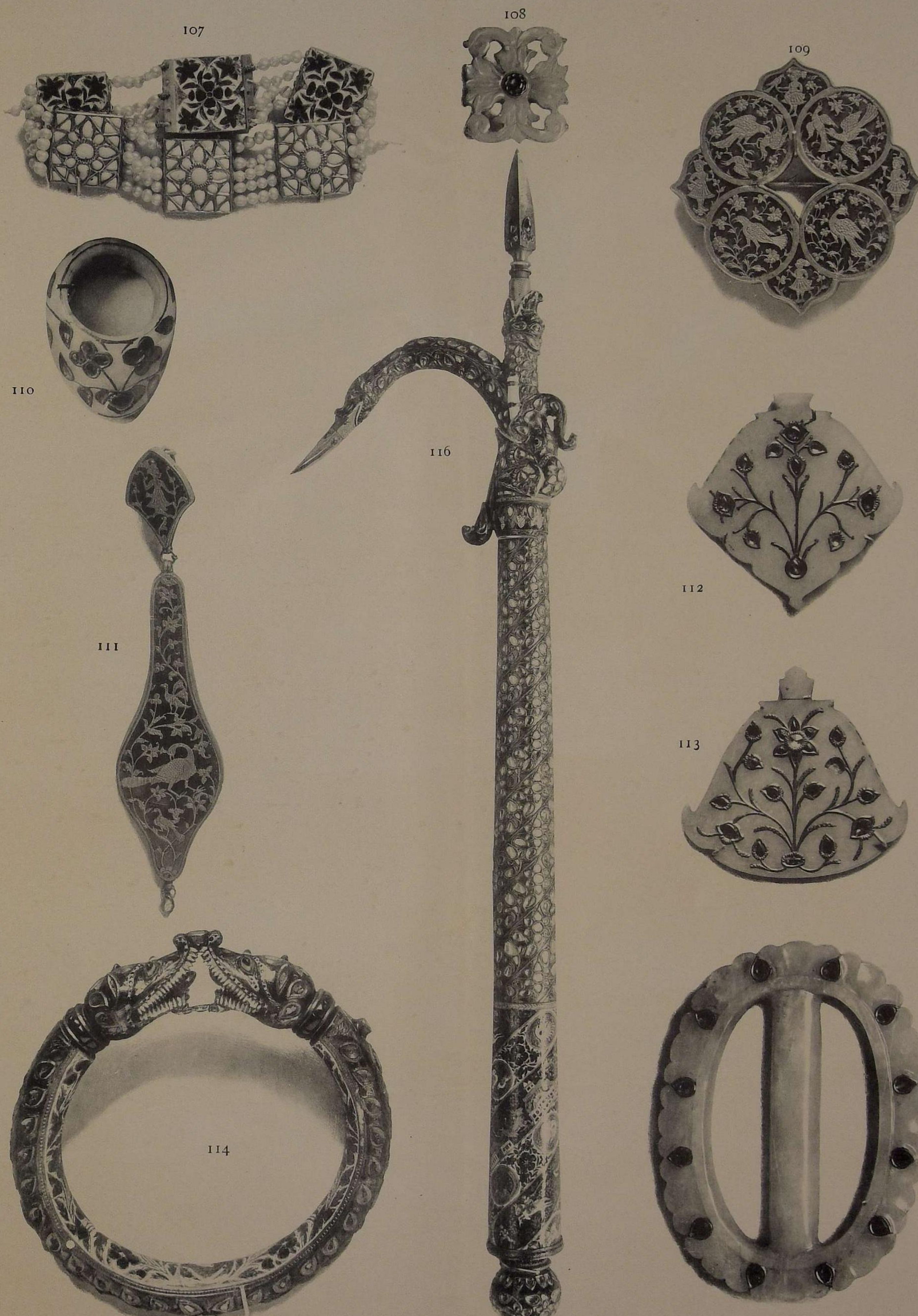

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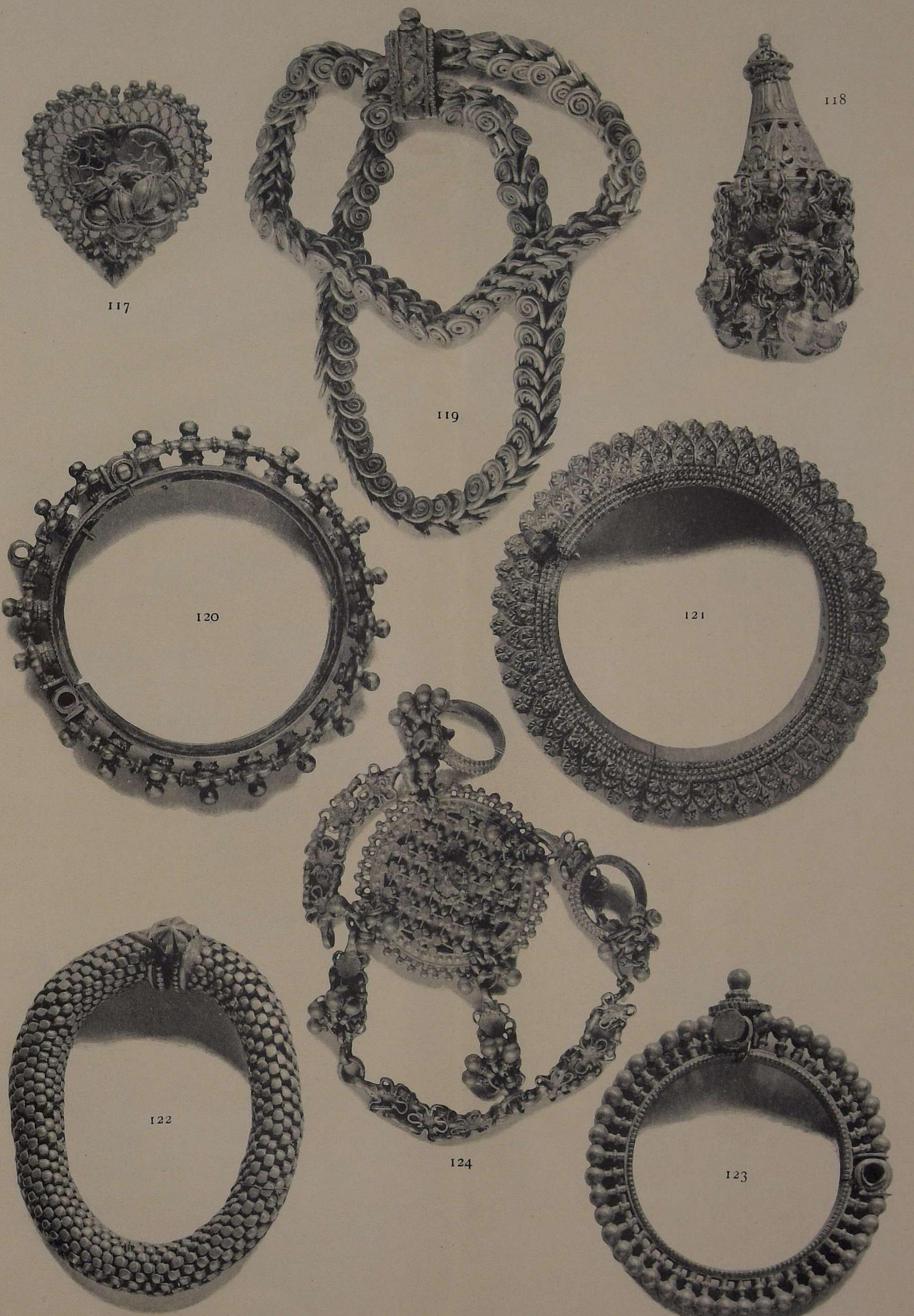

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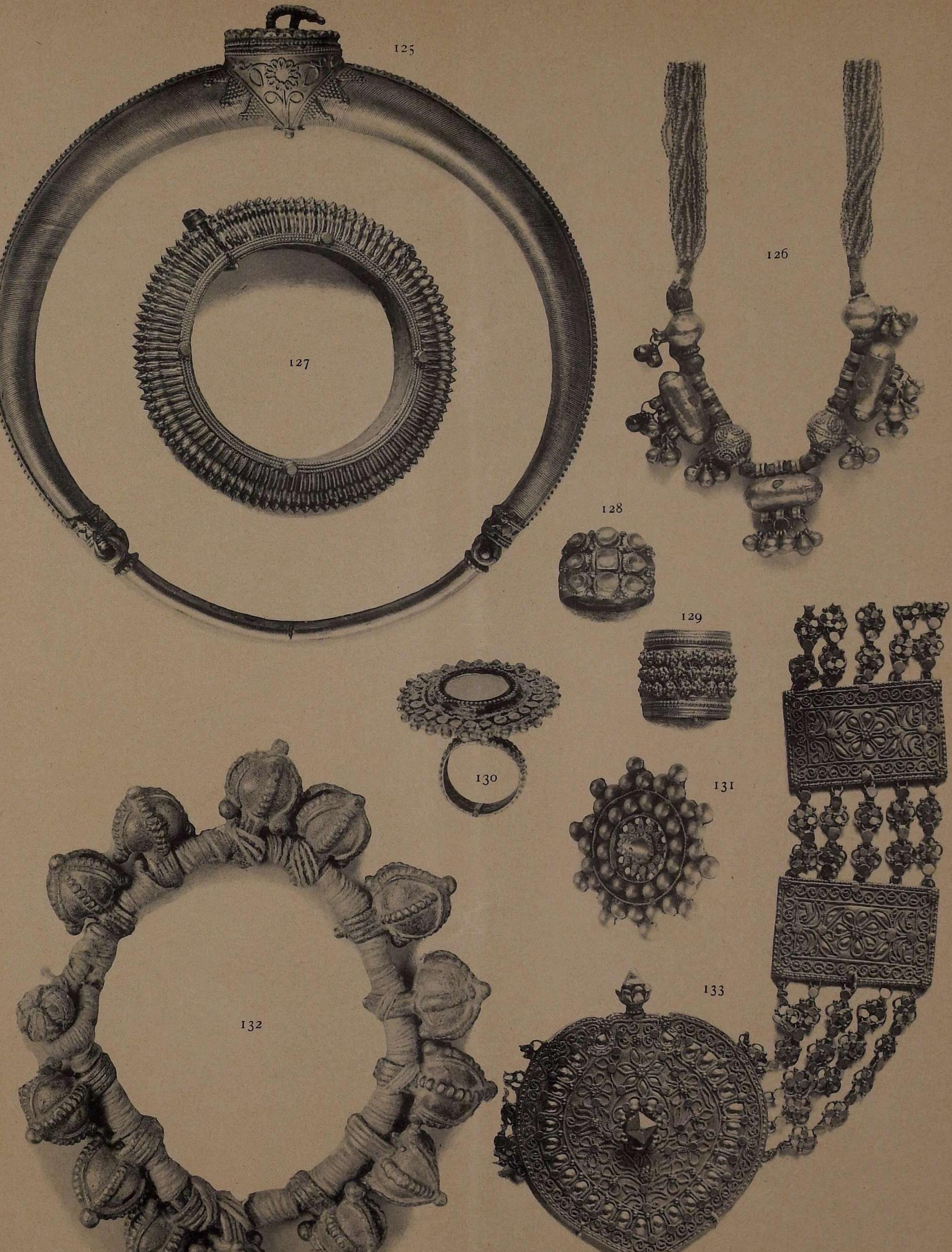

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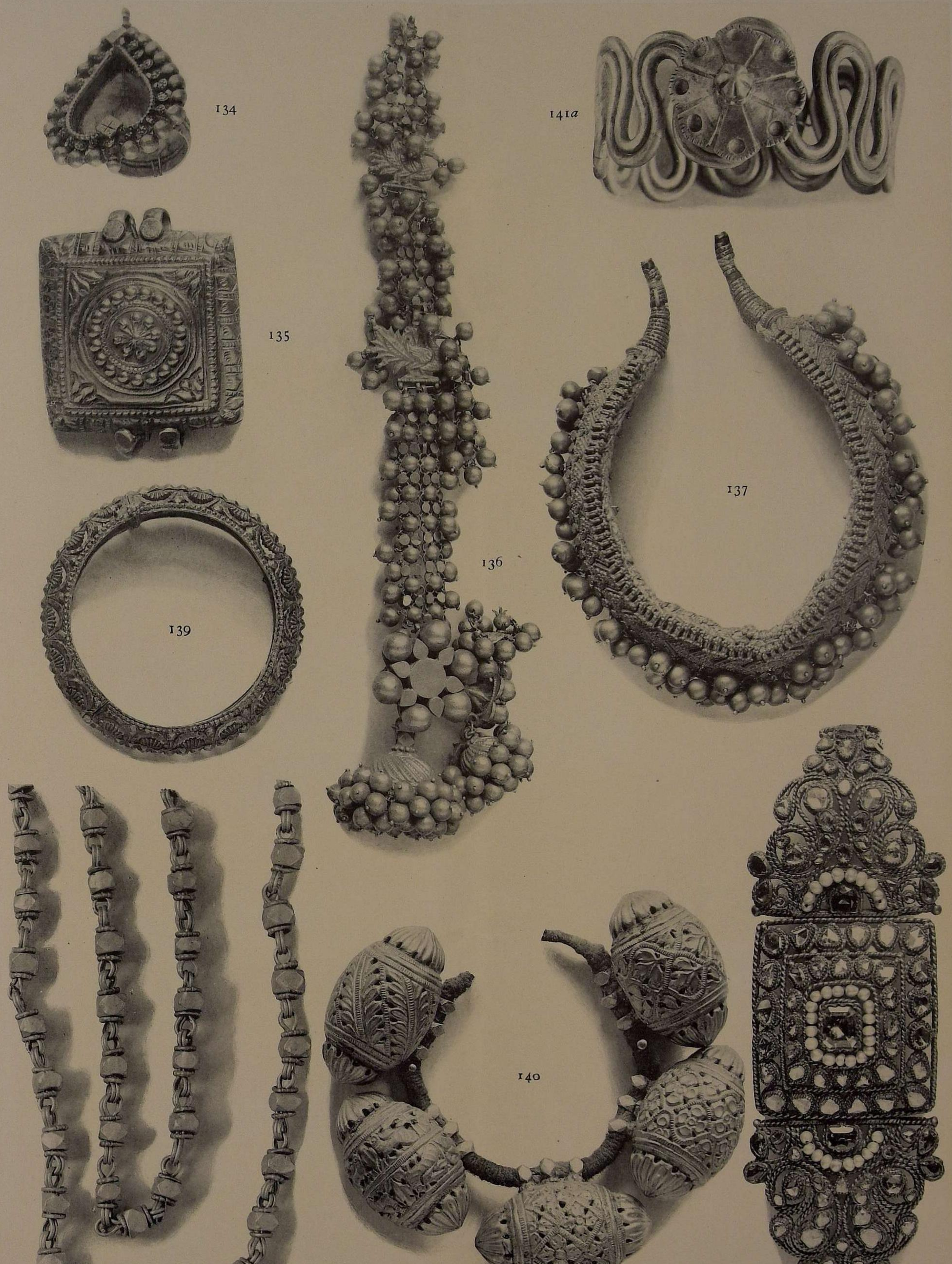

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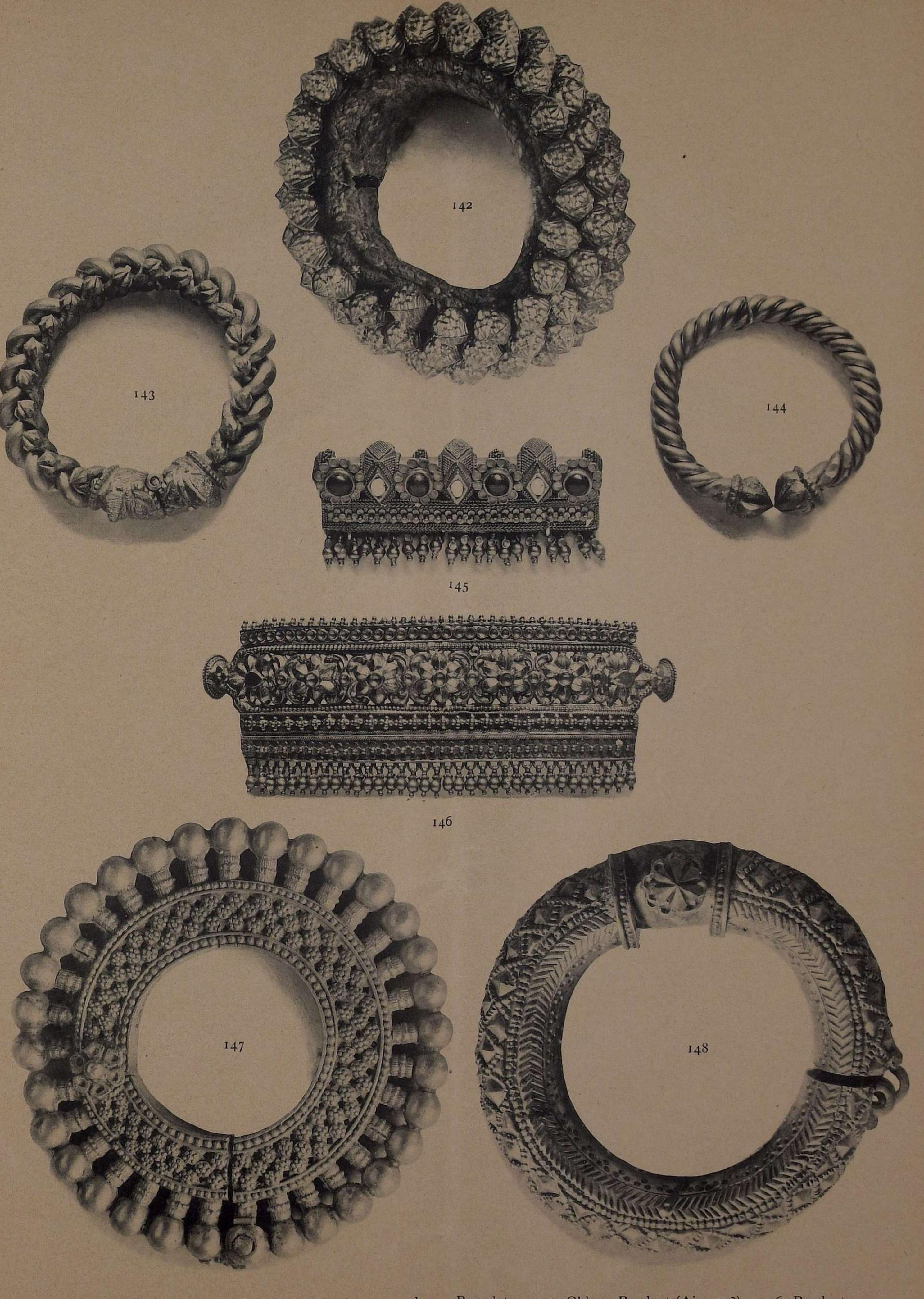

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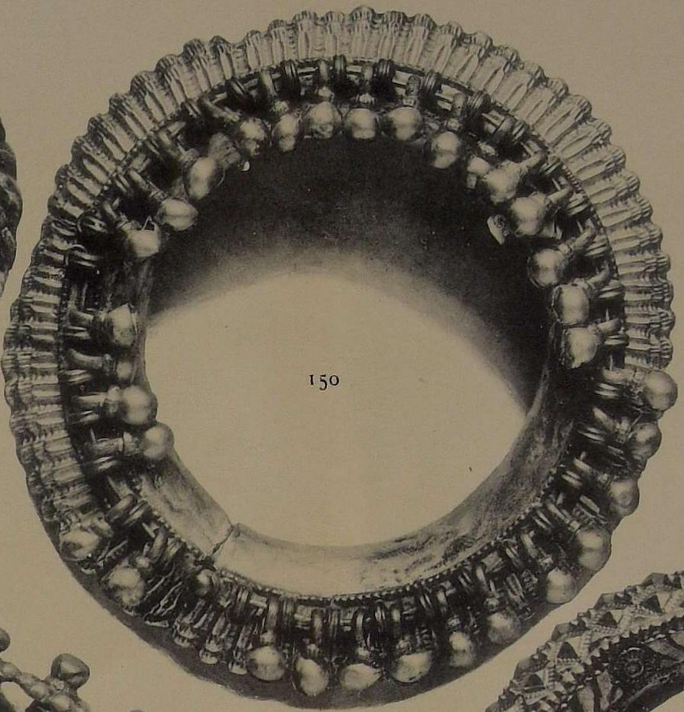

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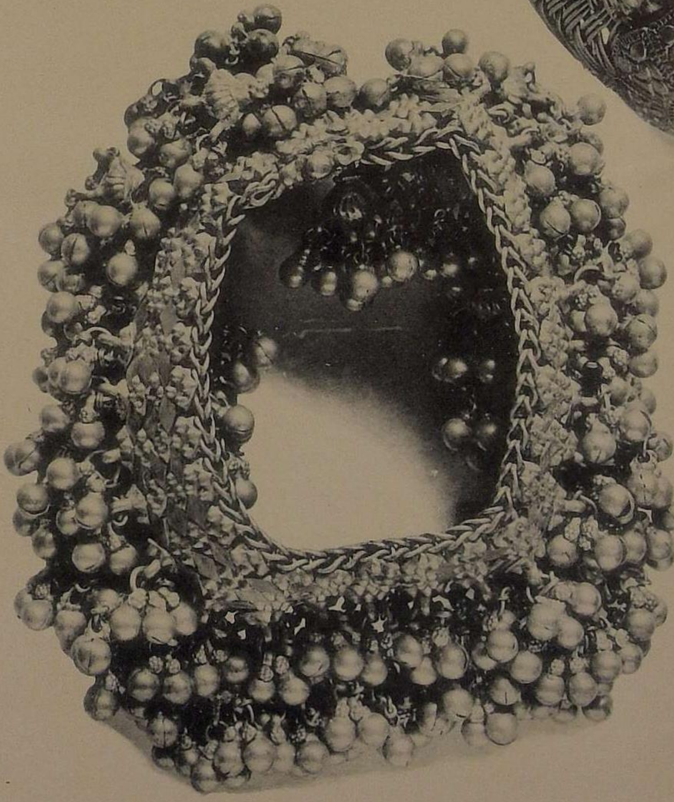

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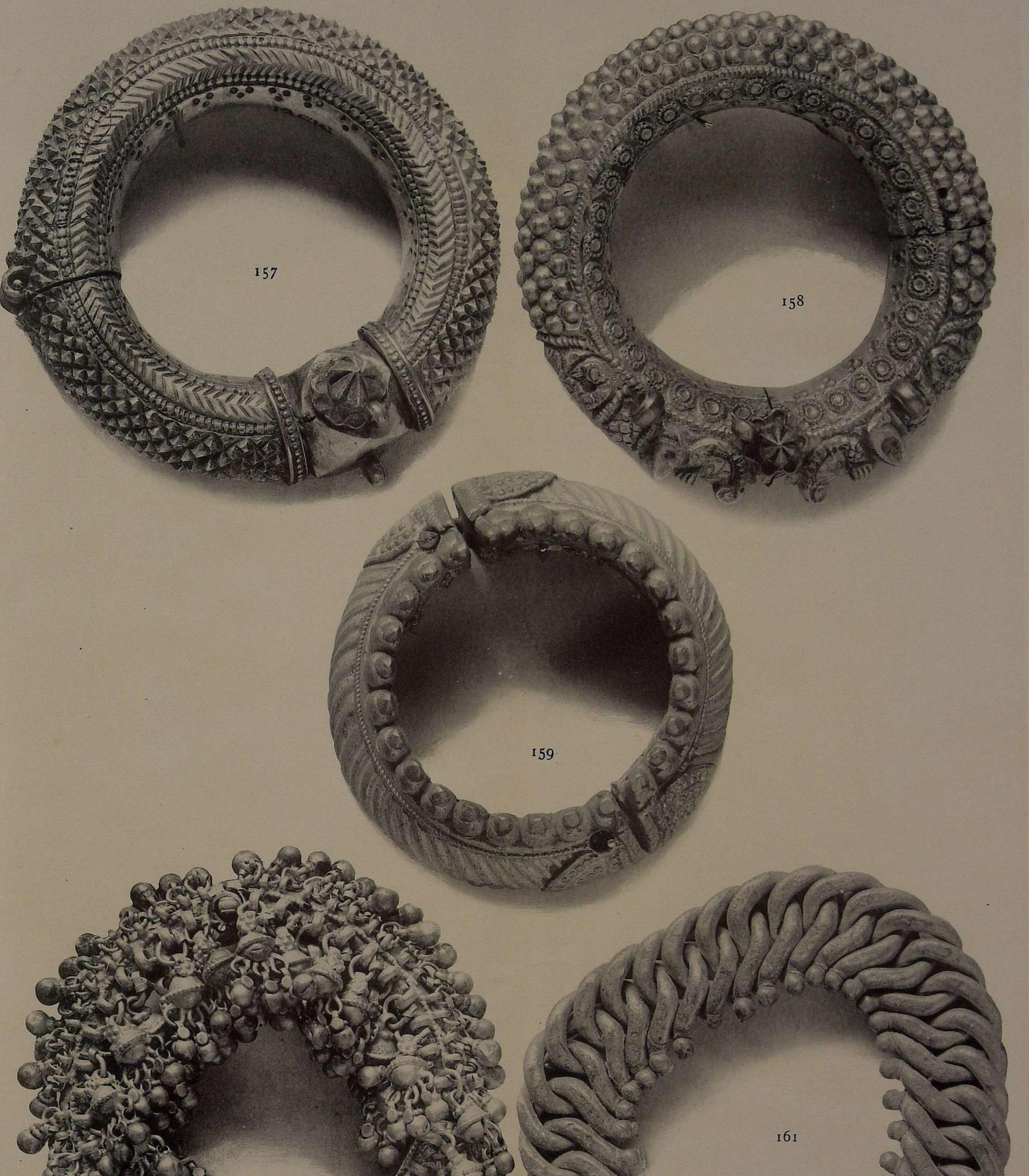

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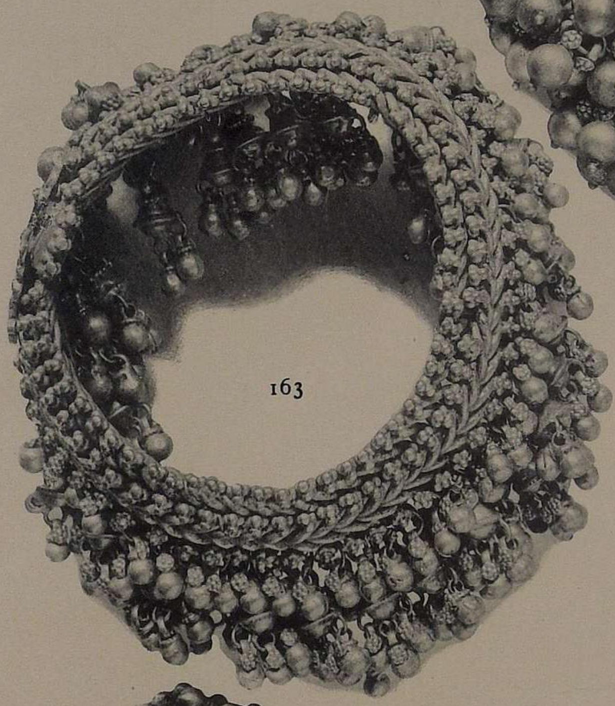

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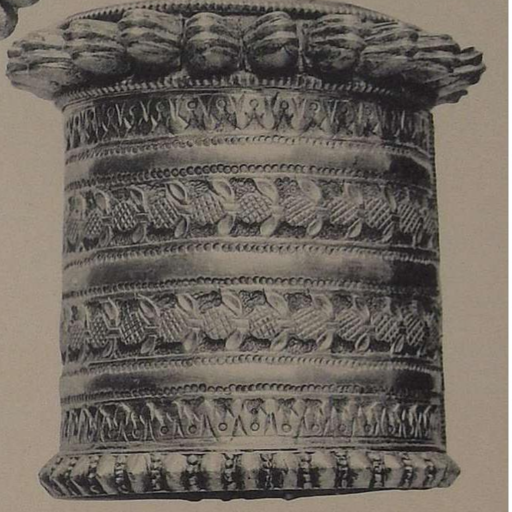

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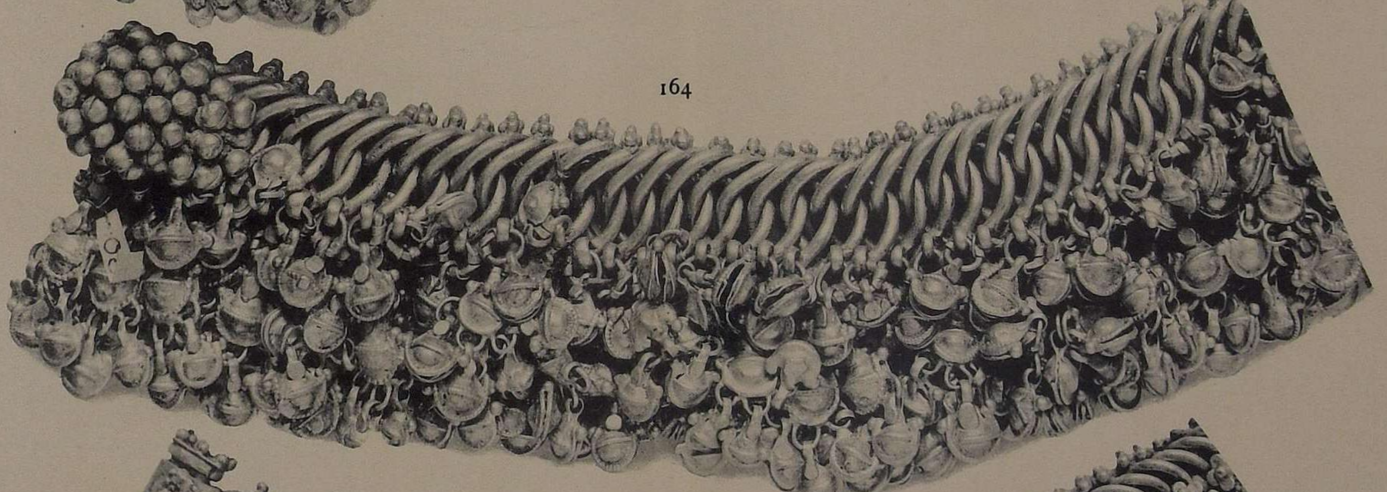

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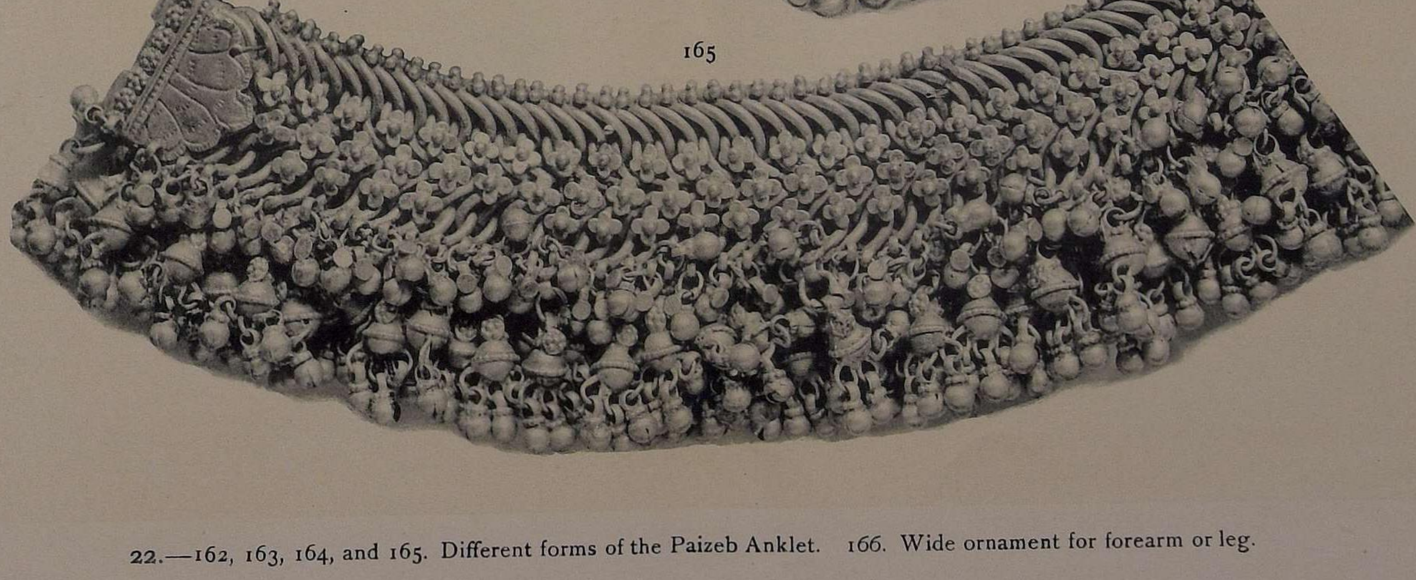

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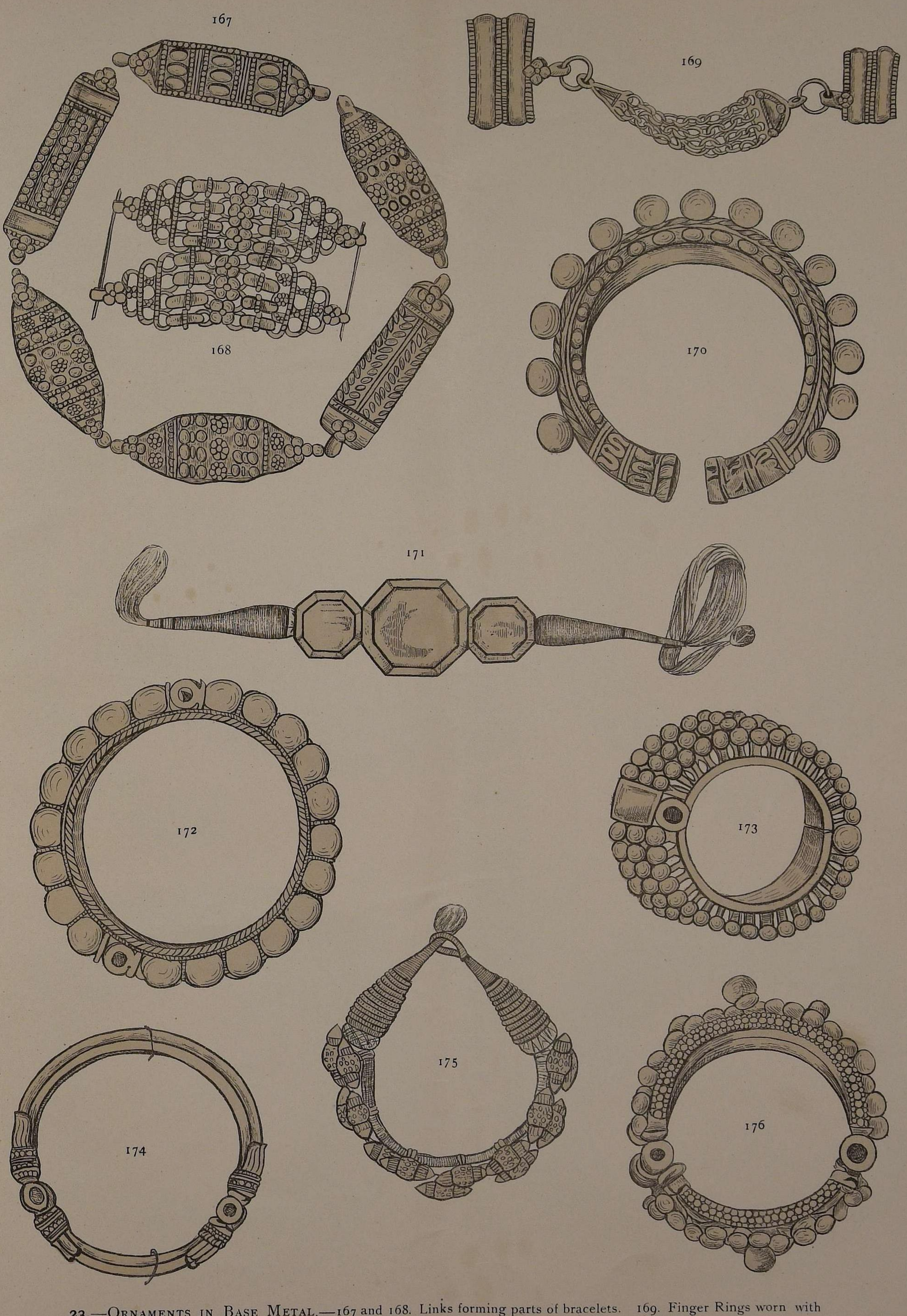

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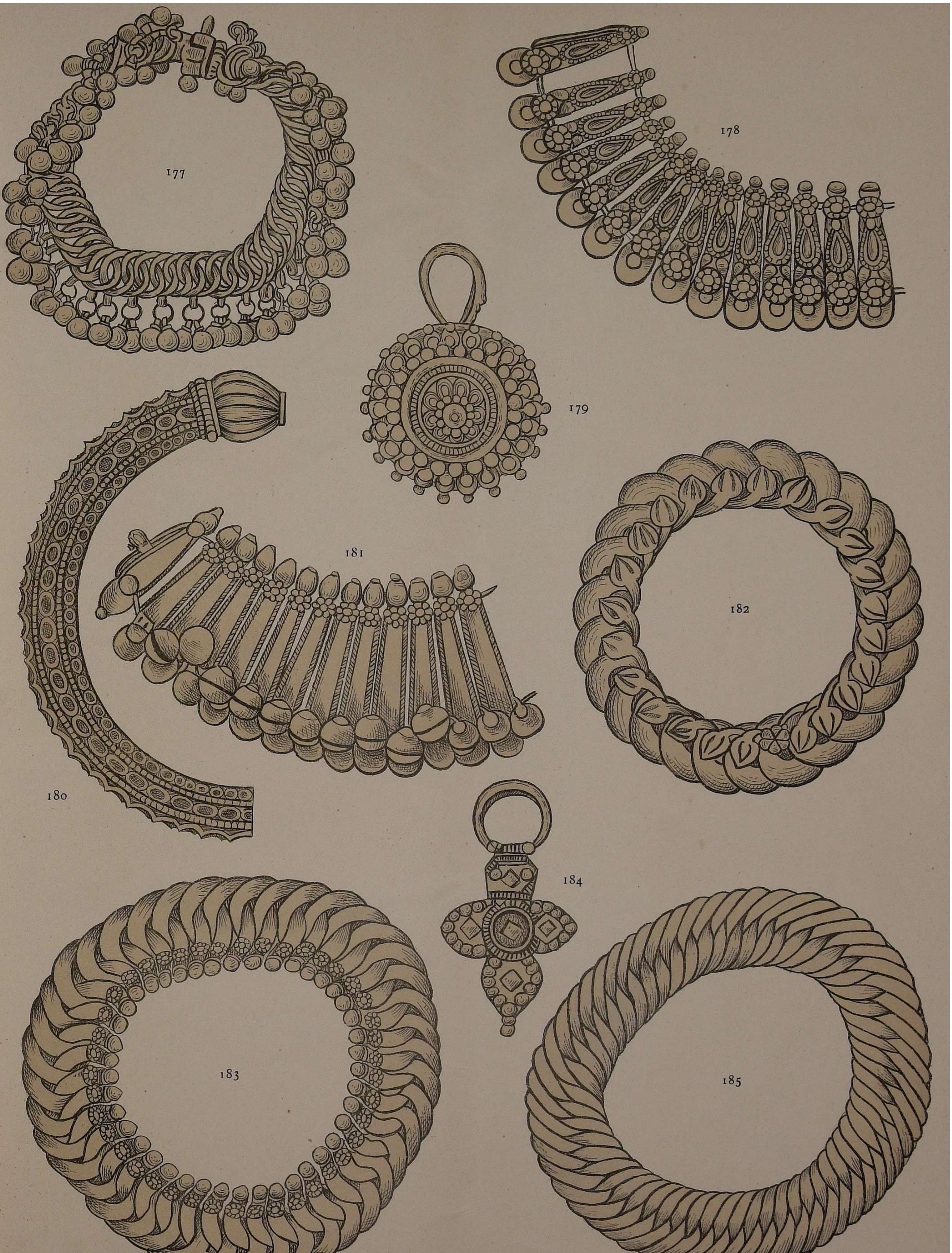

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